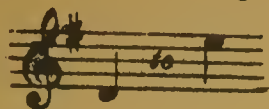


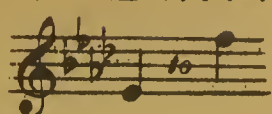
Leon Harrison

EM 1235

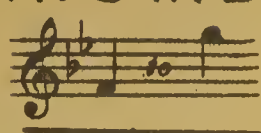
Nº 1 IN G



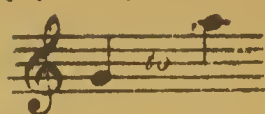
Nº 2 IN A^b



Nº 3 IN B^b



Nº 4 IN C



HUMANITIES REF
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I HEAR YOU CALLING ME

Song

THE WORDS BY

HAROLD HARFORD

The Music by

CHARLES MARSHALL

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I Hear You Calling Me.

Words by
HAROLD HARFORD

Music by
CHARLES MARSHALL

Allegretto.

mf *molto rit.*

I hear you call - ing me.

f *rit.* *p* *a tempo* *molto rit.*

f

You call'd me when the moon had veild her light, Be -

a tempo *f*

fore I went from you in - to the night, I came,..... do you re -

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked 'Allegretto.' The first system shows the vocal line starting with a half rest, followed by the lyrics 'I hear you call - ing me.' The piano accompaniment features a series of chords and moving lines. The second system continues the vocal line with the lyrics 'You call'd me when the moon had veild her light, Be -' and the piano accompaniment. The third system shows the vocal line with the lyrics 'fore I went from you in - to the night, I came,..... do you re -' and the piano accompaniment. The score includes various musical notations such as dynamics (mf, molto rit., f, rit., p, a tempo), articulation (accents), and phrasing slurs. The piano part includes complex chordal textures and melodic lines in both hands.

mem - ber? back to you For one last kiss be neath the

en - do.

kind stars' light. I hear you

en - do.

call - ing me. And oh, the ring-ing glad-ness of your voice! The

words that made my long-ing heart re - joice You spoke, do you re -

f *poco rit.* *dim* *in* *u*

f *poco rit.* *dim* *in* *u*

a tempo *p* *cresc molto.*

molto rit. *ff* *f animato.*

molto rit. *f* *f animato.*

pp

mem - ber? and my heart Still hears the dis - tant mu-sic

ff *dim in poco*

f *dim in*

poco rit. *en - do.*

of your voice.....

pp *ppp rit.* *poco piu lento.*

I hear you call - ing me. Though years have stretch'd their....

ppp colla voce. *poco piu lento.*

wea - ry length be-tween, And on your grave the

rit. *ten.*

rit. *ten.*

a tempo *ten.*

moss-y grass is green: I stand,..... do you be - hold me? list - 'ning

a tempo

espress' a tempo I.

here,..... Hear - ing your voice through all the

tempo I.

poco rit.

years be - tween..... I hear you

poco rit.

pp

call - ing me.....

ppp

Deep in the Garden of Dreams

SONG

Words and Music by

CLARENCE LUCAS

Moderato

VOICE *mf* A trou- ba-dor — of old-en

PIANO *f* *mf*

f Spain — was sing-ing, on his way, *mf* And

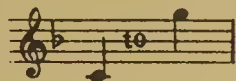
while he rode — a-cross the plain — He sang a Moor-ish

To Miss Natalie Hall

CANTERBURY FAIR

A little Indiscretion in the Old English Manner

Words by
JAMES DYRENFORTH



Music by
KENNETH LESLIE-SMITH

Andante teneramente

PIANO

mf l.h.

rall.

mf

Com-in' home from Can-ter-bu-ry Fair, Com-in' home a-lone_ yet....

a tempo

..... my fan - cy still is there. Bon - nie lads with fan-cies far too

free Made me blush_ and yet, one..... I fan-cied fan-cied

Printed in England

LISTEN, MARY!

Words by
CONSTANCE WILFORD

Music by
MAY H. BRAHE

Moderato con espressione

PIANO

The musical score is written in G major (one sharp) and common time (C). It begins with a piano introduction of four measures, marked *mf* and *Moderato con espressione*. The vocal melody enters in the fifth measure with the lyrics "Listen, Mary, winds are in the corn now, Whisp'-ring down the gold-en fields, through val-leys far and near;". The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. The score continues with two more vocal phrases: "Listen, Mary, rise and greet the morn now, Wake, and wan-der at my side, O". The final phrase is marked *poco ten.* and *colla voce*. The piano part continues throughout, providing harmonic support with chords and moving lines.

Lis - ten, Ma - ry, winds are in the corn now,
Whisp'-ring down the gold - en fields, through val-leys far and near;
Lis - ten, Ma - ry, rise and greet the morn now, Wake, and wan-der at my side, O

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